

PARIHAKA

PERSONAL RELEVANCE:

My grandfather was born and raised on a small pa, near the south-western slopes of his maunga - Taranaki. The name of this place is Parihaka. Some of you may have heard of it and know its story. Unfortunately for many, the response is the same "I've never heard of it" - should I have?" My answer is yes, you should know of Parihaka, the events that happen there, and its place in New Zealand's history.



Family photos of my grandfather.

My grandfather, Piripi, was involved in the Marae up until his tragic death in a car accident while on patrol in 2004. He, along with others were looking to promote Parihaka and reinvigorate the spirit of the past with more local and national involvement. His passing meant that a key personality for this change was missing. This project is largely for my Poppa.

During the summer holidays, my family and I made our annual trip to our Marae, Parihaka. While connecting with my Kaumatua, they shared valuable stories about the cultural history and morals of Parihaka and how it has affected our people over the years. This made me passionate and proud of my ancestry, but also created a sense of longing and guilt about the lack of involvement in my own culture. I live in Wellington, while the rest of my Māori family lives in Taranaki, allowing them to create a stronger relationship and connection to our Marae. During my visit to Parihaka I learnt of the Kaumatua's plans to create a learning centre at our Marae to educate school groups and tourists on Parihaka's rich history and values. I saw this as a perfect opportunity to learn and connect more with my identity as a Māori, while also giving back to my Marae.

There has been no sense of identity from an artistic point of view. From the outside, it is hard to see Parihaka's culture and historic value. There is no clear signage towards the main buildings and many of the buildings lack a Māori identity. My first thoughts walking around the Marae again, were that there was no 'linking' of the various parts and that a sense of identity with a logo and information billboards would help to direct people, and provide a coherent message. To any common visitor, Parihaka would look like a typical New Zealand rural settlement. However, the history is there, yet it hasn't been communicated in a visual and more importantly, education manner. My many aunts have great passion for Parihaka and see a way forward that includes reigniting a pride in the Marae and using the powerful history to educate the youth of New Zealand in peaceful protest and community spirit.

AESTHETIC/STYLE:

I began my research by sourcing other Parihaka themed design work but found these were mainly limited to a couple book covers and abstract paintings. This therefore left me with a clean slate, as Parihaka have not already established a 'style'. I plan on using a mixture of mediums, such as digital illustration, photography, sculpture (flax) and painting. Working to make these different elements seamlessly blend together in one design will be difficult, but will allow me to explore a larger range of ideas and opportunities.



Scans of my visual brainstorm from my workbook.

SIGNIFICANCE TO NZ SOCIETY:

The Invasion of Parihaka in 1881, by 1500 governmental troops would have been a bloody battle that had a profound impact on Taranaki Māori, and continues to be a lasting legacy and example of the mistreatment of Māori under European rule. Parihaka prophets, Te Whiti o Rongomai and Tohu Kakahi, preached a message of passive resistance against the injustices and persecution of the people of Parihaka; that included land confiscation, imprisonment and abuse.

In many ways it is an ugly, brutal story that some would rather forget. However, the heroes should be celebrated for their bravery, their restraint and defiance against an unjust invader. New Zealanders should learn about Parihaka and the injustices against a proud people that saw peace as the only outcome.

If you go there today; there's not a lot to look at, big chunks of plaster are missing from the gate at the Pa entry. The asphalt on the roads is worn and thin. The buildings are sparsely placed and most haven't seen a fresh coat of paint since some time last century. Jobs are hard to come by in this isolated area and the local rural school closed some 10 years ago.

But this place is special. Not just because it is the place where my grandfather, and tupuna are at rest within the Urupa. There is a sense of peace and spirit that needs some explanation to those who have not read the historic accounts. I have grown up knowing fragments of the history of Parihaka; and the events that took place on November 5, 1881 and have learnt much more about these tragic times for the occupants. I think it is time for this to be communicated to many more New Zealanders, so they too can learn from the past.

The Invasion of Parihaka stories would allow our present society to learn the values and tikanga of our ancestors, as well as the relationship between Maori and Europeans throughout the 1800's. It is through the mediums of art and visual storytelling that these values of peacefulness are able to be retold and replayed to newer generations, further cementing the truth of New Zealand's history. From the atrocities at Parihaka we are able to develop our understanding of Māori-Pakeha relations. As a country we must ensure that we remember and learn from the events of November 5, 1881. These historical accounts will help to provide a sense of bi-culturalism, so that New Zealand and Maori can once again follow these values of peace and Oranga.

As we mature it becomes increasingly harder to maintain our cultural identity, and remain true to our Māori Manakiatanga. It is my wish to further develop my own understanding of Māori culture and use this to inform my design work and future projects.



Children of Parihaka.



Parihaka Marae in front of Mount Taranaki.



Hundreds of Government troops at Parihaka.



Parihaka Pa in the 1870s.

BRIEF:

The Kaumatua of Parihaka Pā have hired me to create advertisement and learning resources for their new Learning Center. This Learning Center has been built using the money from the Treaty Settlement that Taranaki iwi received in 2017. It will showcase the tragic historic events and relationship between The Crown and Māori living at Parihaka, from 1865 to present day. Tohu and Te Whiti's (the chiefs of Parihaka) morals and aims, as an unprejudiced, peaceful, sustainable community, will also be exhibited and taught.

I have been asked to design learning resources, advertisement, branding and exhibits for the center. These include a Logo, Poster, Website, Museum Exhibitions and a Magazine spread. These items should have a sophisticated, modern aesthetic, as the subject matter is serious and potentially sensitive.

Relevant Māori symbols and elements, such as Tukutuku panels, carvings, whare and koru, have been included to help inform the audience of the Māori aspect of the center. To emphasise this Māori aesthetic, I have chosen a red, black and white colour palette, as these colours are commonly used in Māori tattoos and carvings. Symbols specific to Parihaka, such as albatross feathers, Mount Taranaki, cannons, and Tohu and Te Whiti, have been used to distinguish this attraction from other Māori themed exhibits. To help inform my target audience on what it showcased at the Learning Center and grab their attention, comparative images between Māori and The Crown, such as cannons vs feathers or Mount Taranaki vs castles.

My target audience includes international tourists, New Zealand locals and school groups who wish to inform themselves on Māori culture and history. Interactive elements, such as clear pages or a fold out timeline booklet have been incorporated to help capture these younger students attention.

Scans of my initial brainstorms & briefs from my workbook -->

MISSION STATEMENT:
 To educate and inform the public about the history and culture of Parihaka, and to promote the values of peace and sustainability.

PRODUCT IDEAS:
 Logo, Poster, Website, Museum Exhibitions, Magazine spread.

RESPONSIBILITY AS A DESIGNER:
 To create a design that is respectful, accurate, and informative.

PARIHAKA FINAL SUBJECT:
 THE TRAGIC HISTORY OF PARIHAKA IWI AND THE TREATY SETTLEMENT.

FINAL BRIEF:
 The design should be modern, sophisticated, and use a red, black, and white color palette. It should include Māori symbols and elements.

INTERESTS:
 Māori culture, history, art, design.

PERSONALITY:
 Professional, creative, detail-oriented.

HOBBIES:
 Reading, drawing, photography.

HOME:
 Wellington, New Zealand.

COLOURS:
 Red, black, white.

AGE:
 18-30.

TARGET AUDIENCE:
 International tourists, New Zealand locals, school groups.

IDEAS FOR SUBJECT:
 Education package for secondary schools.

TOURISM:
 Learning about the history and culture of Parihaka.

ETHICAL CAMPAIGN:
 Promoting the values of peace and sustainability.



Māori artist model for aesthetic/style.

Due to the sensitivity and seriousness of the topic Parihaka, my designs should be sophisticated, modern and considered to respect the culture and events that occurred. To the right are examples of this style and aesthetic that I want my portfolio to mimic. These artist models commonly have a limited red, white and black, which in addition to making the designs more modern, also adds a Maori aesthetic. The colours have high contrast, which makes the pieces look more dramatic, grabbing the audiences attention. They also commonly use clean lines, to make their art look sleek and sophisticated. I will incorporate these three factors in my work to try and achieve this same aesthetic.



RESEARCH:

VISITING PARIHAKA

During the summer holidays, I traveled from Wellington to Taranaki to visit our Marae and conduct research on Parihaka.

While there, I met up with some of my relatives and Kaumatua. I thought it was important to hear their own stories of their ancestors, instead of solely online research, as it would be more authentic, heartfelt and reliable. They told me of Te Whiti and Tohu's journey and how Parihaka used to function and thrive. Also the economic and social effects on the descendants of Parihaka, over 100 years later.

Talking with my Kaumatua and hearing these personal stories also made me feel more connected to my own culture and people. The emotion and passion in their voice when recounting the events that occurred in Parihaka, reinvigorated a sense of pride for my ancestors in myself. It made me regret the lack of involvement in my own Marae. I want to convey these emotions in my work.

I also talked to my Kaumatua about Parihaka's future plans and aspirations. This is where I first heard of the plans to create a Learning Center. They also educated me on the Marae morals, which includes sustainability, kindness and equality. The Kaumatua said they want to teach the public these values through the history displayed at the Learning Center.

Physically visiting the Pa, also gave me the opportunity to take resource images for my portfolio. I took photos of Mount Taranaki, the Memorial, whare, plants and ruins. These are not only to use in my design work itself, but also to remind myself of the feeling and landscape that Parihaka has.

Overall, I am so happy that I was able to visit Parihaka itself. Physically being there and imaging the events that occurred felt so powerful. It made me feel so passionate about my culture and ancestors, making me excited to create this portfolio to the best of my ability. I wanted to do Parihaka justice and create design work that they deserve.

HISTORY

In addition to talking to my relatives and Kaumatua, I also conducted online research to hear the story from Pakehas point of view and gather statistics and dates. For example, that there were 1500 soldiers that stormed Parihaka or that the invasion occurred in 1881. These statistics could be used in my work to provide a shock factor for my audience, making my designs more memorable.



Scans of the history summary I wrote in my book

MĀORI INVOLVEMENT AT HOME:

For both portfolio research purposes and for my own cultural journey, over the past year I have become more involved with Māori activities and events at my school. This included attending Kapa Haka performances, helping to organise our schools Matatiki celebration and going to the Wangaga (experience camp for Māori students). Attending these events allowed me to take resource images (shown to the right) that I would be able to use in my portfolio. They also gave me a better and broader insight into Māori culture, and I therefore know what symbols and values are important to include.

The Te Reo Māori teachers at my highschool were kind enough to help me with the translations on my portfolio. (For example, the links on my website and headings on my brochure.) It was important for me to have Te Teo in my work to further educate my audience on Maori culture and language. Also to give the narrative that Te Reo is important for every New Zealander to learn, as it is our official languages and the only country to speak it in the world.



Some of the photos I took of my schools Kapa Haka group.



Resource images I took of my friend wearing a Korowai.

ARTIST MODELS + INSPIRATION:

I thought it was important to look at New Zealand Māori artist models to grasp a better understanding of the key design conventions that create the Māori aesthetic. Overall, I found that pattern was the most common design convention used in these works. Especially simplified traditional Māori patterns, which gave these designs more a modern aesthetic. From this design research, my most important learnings was the way that multiple design conventions can work together to produce a certain outcome. For example, if you want a hierarchy in your text, this can be created using movement, scale, contrast, colour, space etc. I want to keep this in mind while creating my folio, as it will allow me to explore a broader range of ideas to create the same effect.



Scans of my workbook where I analysed Maori/New Zealand Artist Models.



Te Puia Artist Models.



Faint pattern used successfully in website. Faint pattern used successfully in poster.

TE PUIA:

Te Puia is another Māori themed tourist attraction in NZ. I really admired the way that the designers seamlessly intergrated Māori artwork and items into the Te Puia website. They have overlaid faint traditional Māori patterns in a way that makes their website look modern while still cultural. I decided to use this similar effect in my folo. Through my work, I used faint Tukutuku and Whakairo patterns to mimic the style used by Te Puia. I found that this technique did not work for all of my designs though, as it made some look too busy and detailed - for example, my symetrical website concept.



Hells Gate Artist Model.



Arrows creating movement in my work.

HELLS GATE:

Hells Gate is another popular Māori attraction. I believe that the Hells Gate website was successful in using visual elements to create movement in the design. They have achieved this through the rising arrows. These elements draw the audiences eyes upwards towards the websites links and logo. I have attempted to recreate this movement in my work by using koru arrows, tukutuku and lines.

I also believe the limited, red colour palette that Hells Gate used was successful. It creates a Māori aesthetic, while keeping a modern and sophisticated feel. I therefore plan on using a similar colour scheme for my portfolio.



Movie poster. My child illustration.



Other images of children through my portfolio.

TATARAKIHI - THE CHILDREN OF PARIHAKA

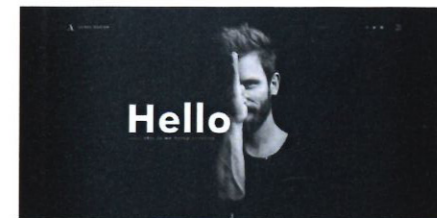
As part of my research on Parihaka, I watched the film Tatarakihi by Paora Joseph and Gaylene Preston, which depicts the story of the children of Parihaka and follows the prisoners journey. Using children in this film really pulled on my heart strings, because they were so young and innocent yet treated so dreadfully. This strong emotional reaction made the film memorable and created a determination inside myself to make sure events such as this do not occur again. Therefore, I have used images of children in my work to try and induce a similar emotional reaction in my audience.



Artist Model by Anna Parini. Using spot colour in my poster to increase the hierarchy of the title/text.

ANNA PARINI

Anna Parini uses spot colour effectively to highlight and draw the audiences attention to certain features of her designs. This spot colour increases the hierarchy of the element that is coloured, as it has high contrast against the rest of the poster. I want to use this technique in my portfolio to control where I want my audience to look. I also really like the dramatic and sophisticated effect that spot colour gives my designs.



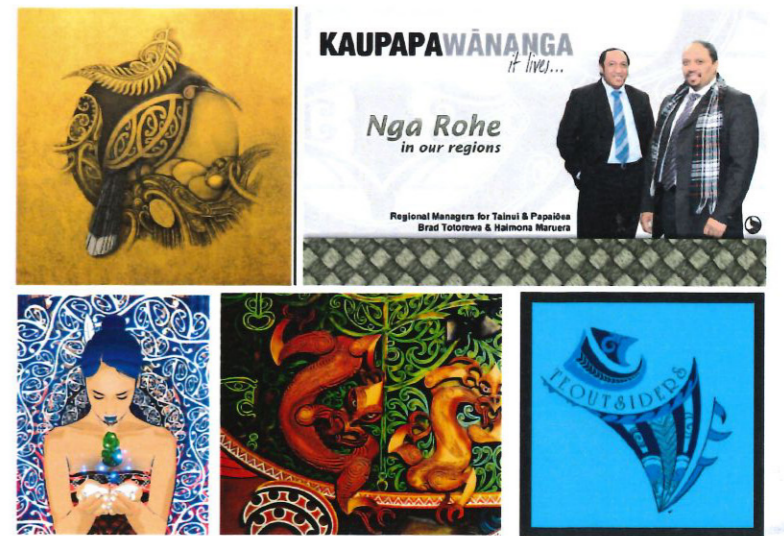
Artist Model by Daniel Acree.

DANIEL ACREE

Daniel Acree uses high contrast and positive and negative space in his work. I want to use this in my work as it creates a dramatic style, which is eye-catching and memorable for my audience.

MĀORI DESIGNS/ARTIST MODELS THAT I DON'T LIKE:

These are examples of Artist Models that I don't want my work to look like. Personally, I believe that these are too busy, too traditional and unmemorable. This would make it harder for my work to stand out and therefore difficult to create a strong brand identity. The below art works commonly use either bright colourful or dull boring colour palettes. To make my work look more modern and sophisticated, I aim to use a more limited colour palette, ideally duotone. These designs also solely use Māori aesthetics, therefore, to appeal to a larger audience, I plan on intergrating more current western graphic design techniques/aesthetics.



Artist Models I do not like.

IMAGERY:

PARIHAKA SYMBOLS:

I have used symbols specific to Parihaka to distinguish this attraction from other Māori themed exhibits. This includes objects, landmarks and people significant to the people of Parihaka or contrasting Māori elements verses Pakeha items. Other symbols that I have included that I have not mentioned below include the leaders, Memorial Statue at Parihaka Pa, bread and the lahars.

MOUNT TARANAKI

In Māori culture, a Hapu's Maunga is commonly seen as their guardian, and is therefore considered the highest order of sacred. The Parihaka Pa is located at the base of Mount Taranaki. The significance of Mount Taranaki book to the Parihaka people is spelt out in the book 'Ask That Mountain' by Dick Scott and many of Te Whiti's quotes. Taranaki itself also has a iconic symmetrical shape that will be easily recognisable to my target audience.



Images/illustrations that I have created.

ALBATROSS FEATHERS

One of the Marae at Parihaka Pa is called Toroanui - which translates to 'The Great Albatross.' This is because the Pa is a common landing spot for Albatross that come from the Tasman Sea. At Parihaka, the women are famously known for wearing three albatross feathers in their hair as a symbol of peace and their christian beliefs, (one for the father, the son and the holy spirit.) I have decided to use these in my work as they are a iconic symbol and visual metaphor for the peaceful nature of Parihaka.



Images/illustrations that I have created.

ARROWS

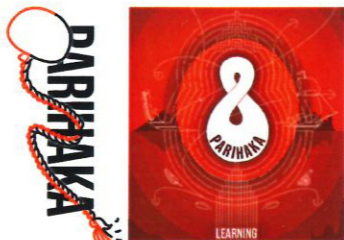
Outside the Pukeahu National War Museum, there is a brick wall made by the prisoners of Parihaka in 1882-3. These bricks were marked with arrows. I wanted to incorporate these iconic arrows in my work, as those bricks are one of the only ways I can connect with my ancestors while in Wellington. I have used these arrows to create movement/draw the audiences attention to important sections of the design.



Photo I have taken of the bricks at Pukeahu. E.g. used the arrows on this museum concept.

CONTRAST BETWEEN PARIHAKA AND PAKEHA

Throughout my work, I have used contrast between Parihaka and Pakeha items to have a strong impact on my target audience and to grab their attention. These images will also very quickly give the audience a shocking insight into Parihaka vs Pakeha's response/how Parihaka was poorly treated. I am hoping that these high contrast elements will pull on my audiences heart strings. Examples of this include a cannon VS feather (to match my slogan), mount Taranaki VS castles, waka VS sail ships and poi VS grenades. I have also used before/after elements, e.g. happy child VS beaten and sad. These elements have been used in every design brief.



Poi VS Grenade in logos. Castle VS mountain, waka VS sail ship and cannon VS feather in this poster.

MĀORI SYMBOLS:

Important to use more commonly recognised māori symbolism so that less educated/international tourists are more likely to realise that this is a Māori themed center. Other symbols that I have used but not mentioned to the right include waka, poi and moko.

WHARENUI

Wharenui are traditional Māori houses. Although they were not built at Parihaka itself, I have decided to include them in because they are an easily recognisable Māori symbol. Therefore informing my audience that it is a Māori themed attraction/learning center.



Wharenui used in the timeline booklet.

KOROWAI

Korowai are Māori cloaks made of feathers that are gifted to individuals with extreme mana, such as chiefs. I wanted to include korowai because I believe the people of Parihaka deserve a lot of respect for the strength they displayed during the resistance.



A photo I have taken of a Korowai is used as a background in this website concept.

FLAX

Māori would traditionally use flax for many uses. These include food and medicine weaving baskets, containers and mats, and artwork. This common usage of flax has made this material easily recognisable as a Māori symbol.



E.g. I have used a woven flax texture in my logos.

PATTERNS:

When analysing Māori themed artist models, I found that the most common Design Convention was Pattern. This is likely because it helped the work establish a Māori aesthetic, therefore informing the audience that it is a Māori themed advertisement. In Māori culture, different patterns are used to tell stories or to represent regions, iwi, ancestors and morals. Therefore, the use of traditional patterns was likely to add another layer of depth to the designers work, as they establish a connection between the patterns meaning and the theme/purpose of the work.



Artist Model by FLY

Artist Model by Walter & Fay

TUKUTUKU PANELS

Tukutuku's are a traditional Māori art form. They are woven decorative panels that represent history and ancestors and tell stories. Different Tukutuku are used in certain wharenui, depending on the iwi, location and story that the Marae wants to tell.

For my portfolio, I decided to research commonly used Tukutuku so I could incorporate appropriate patterns into my work. These Tukutuku designs will also add another layer of depth and meaning to my work, in addition to establishing a recognisable Māori aesthetic for my audience.



Photos of my workbook.

KAOKAO

The Kaokao represents the sides and arms of warriors as if caught in Haka action. It represents pride in ones hapu, iwi and ancestors. I believed this pattern was relevant for Parihaka because although the warriors were not physically violent, the residents put up a more admirable and progressive fight - through the means of a peaceful resistance. Personally, as a descendant, it makes me extremely proud that they stuck to their values and "turned their swords into ploughshares." I have used the Kaokao pattern in multiple designs e.g. all poster stages and website and brochure concepts.



For example, kaokao used in this museum concept.

POUTAMA

Poutama represent growth of man and striving ever upwards. This tukutuku panel represents the guardian Tane Mahuta climbing to heaven to collect the three baskets of knowledge. The poutama design is appropriate for Parihaka, as it was a very forward thinking, progressive resistance. Parihaka were striving to become better individuals, with modern values such as being unbiased and nonviolent. This is different to Māori response during the Musket Wars. I have used an abstracted version of the poutama pattern in my poster developments and concepts and brochures.



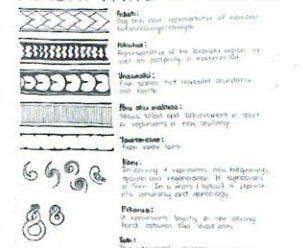
For example, abstract poutama used in this museum concept.

WHAKAIRO

Whakairo (carving) is one of the most common traditional Māori art forms, usually done using wood, ponamu, whale bone or stone. These patterns are carved into weapons, waka and whare. Each pattern symbolises a quality or story.

I have used Whakairo to add meaning to my work and because they are easily recognisable Māori symbols for my target audience.

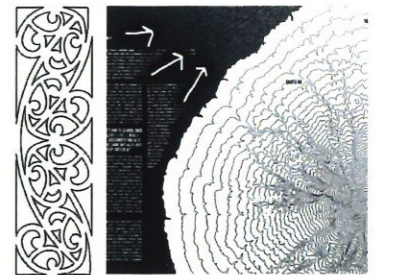
MAORI PATTERN MEANING



Photos of my workbook.

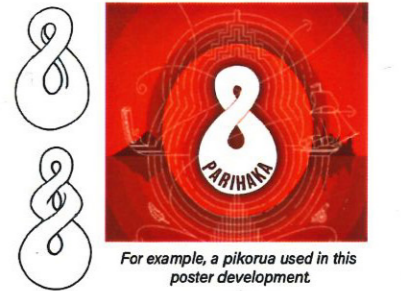
MANGOPARE

Mangopare represents strength and determination. Both of these values were shown by the Parihaka people when they were attacked by the Europeans. I have used this pattern in my timeline foldout book and magazine spread.



PIKORUA

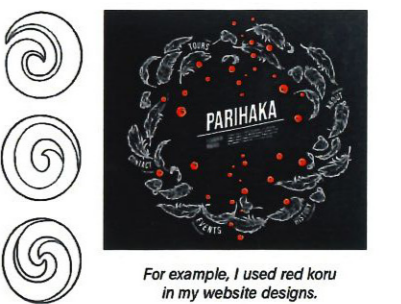
Pikorua (twist) represents the joining of two people or cultures. This is relevant to Parihaka, as back in the 1800s and 1900s, Māori and Europeans had a broken relationship. But in the 2000s, due to the treaty settlements and apology, this relationship is on the mend.



For example, a pikorua used in this poster development.

KORU

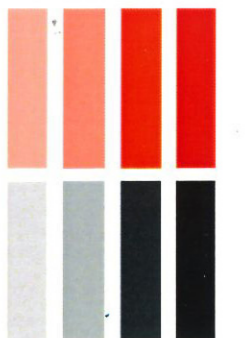
Koru represent growth and peace. This whakairo is appropriate for my design portfolio because Parihaka's main focus was peace, towards Pakeha and within the pa itself. I have used the koru in many aspects of my work to represent the non-violent nature of Parihaka.



For example, I used red koru in my website designs.

COLOUR PALETTE:

I have decided to use a monochrome colour palette of red, black and white. These colours are the most common used in traditional Māori art, such as carving and poi making. Using red will therefore make it easier for my audience to tell that it is a Māori themed learning center. A limited monochrome colour palette will give Parihaka a stronger brand identity, making it easier for my audience to recognise.



LOGO:

CONCEPTS & DEVELOPMENTS:

CONTOR LINES:

Because Mount Taranaki is such a crucial part of Parihaka's culture, I decided to incorporate in some of my logos. The first way to do this was through contour lines as I had seen artist model examples and thought they created a lot of movement in the designs and looked very sophisticated. In my development, the dot of the 'i' is a cross, marking the location of Parihaka on the contour map. In the end I did not use this logo as my final because after testing it on my fellow design students, many said it reminded them more of an earthquake than a mountain.



FLAX & WEAVING:

Flax is one of the most common materials used by Māori. I therefore decided to weave and shape flax to use in my logos. After trialing different photo logos, I decided that the illustration concepts looked more sophisticated, while also fitting in with my colour scheme. Overall, I did not choose this as my final because after testing, I found that people associated it more with Polynesian culture rather than Māori culture.

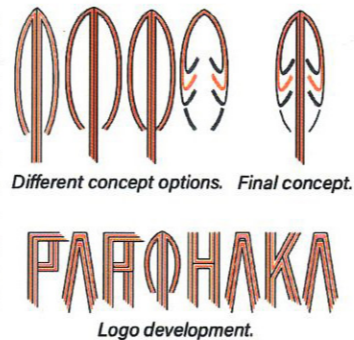


FINAL:

The beginning of my final logo was originally inspired by the artist model shown to the right. I admired the way they were able to simplify traditional patterns to create a more modern aesthetic, while maintaining the Māori aesthetic and meaning. I decided to use black and red instead of the colourful colours because they seemed too playful and appealed to a younger audience. Parihaka's logo should be more sophisticated.



My concept began by experimenting with line work and Parihaka symbols. This led to me creating the line feather concept. I experimented with different line and feather widths, and details before deciding to go with the final concept as it looked the most like a feather - while still looking sophisticated and simple. When developing this logo, I decided to add in typography. This is because if my audience doesn't have any prior knowledge of Parihaka, they would not know what the feather means and therefore may be confused about the logo.



After much deliberation, I decided to remove the feather from the 'i'. Although the feather icon helped to connect my logo to the history of Parihaka, it lacked legibility. I asked many of my friends and they thought that the feather 'i' looked more like a 'O' or 'T'. I also thought it made the logo look less balanced. From there on, I began to fine tune my logo, by trying out different slant angles, lengths and directions and the overhang on the 'P' and 'R'.



I decided to choose this as my final logo over other concepts and developments (some which are explained above), because it is more legible (i.e. easier to read and understand at any scale) and more modern and sophisticated. My final logo is also more flexible than my concepts and developments. By having both the 'P' and the whole 'Parihaka' as my logo, it will be easier to incorporate in other design work.



FURTHER DEVELOPMENT AND USAGE:

Although they were not included in my physical portfolio, further developments of my Logo have been repeating it to create a pattern. When researching artist models, I found this example to the right. Gusto have made an effective pattern from repeating and flipping the logo. In addition to creating an interesting visual element, when using this pattern in other design work, it will help to establish a strong brand identity. Due to the flexibility of my final logo, I was also able to create patterns with the 'P' simplified logo. One of these included mimicking the Poutama Tukutuku pattern commonly used in Traditional Māori art. I was not able to include these in my portfolio because I created them at a later date, but I believe these logo patterns would be a strong further development to help create a strong brand identity for Parihaka.



PAINTED TEXT:

I used messy painted text in contrast to sans serif, straight fonts as some of my logo concepts. The red, messy, painted text is to represent the violent, aggressive nature of the Pakeha would contrast with the plain, black text, which represents the passive, peaceful nature of Parihaka. I decided not to further use this logo because after research, I found that when you split 'Pari' & 'Haka', it has a different meaning.



POSTERS:

CONCEPTS & DEVELOPMENTS:

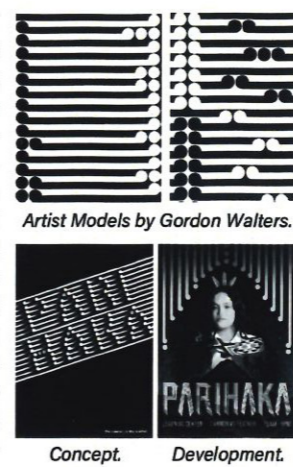
DISCARDED POSTERS:

These are other posters that I have created, but did not end up on my portfolio. This is because they did not effectively convey both a Māori and Parihaka aesthetic or display the idea of conflict or history.



GORDON WALTERS POSTER:

Gordon Walters is a famous NZ artist. I thought it would be interesting to create a poster based off of his work because he is a Pakeha that creates Māori artwork - i.e. the two cultures involved in the invasion of Parihaka, but instead of fighting they are working together to create something beautiful. I also admired Walters' ability to create shapes and images with the simple koru shape. Therefore, for a concept poster, I used his technique to create a typography. Because I found that this text lacked legibility when looking up close, I decided to merge the shape with visual elements used in other concepts to create this development.



SYMMETRICAL POSTERS:

I used symmetry in my posters to represent reflections/looking back on the past, as the learning center is to teach my audience of the history of Parihaka. I found that this also created patterns, movement and a strong focal point.



FINAL:

The light flicks and squiggles are meant to represent feathers flying away. They create movement in the poster and emphasise the center point.

I had to use the three feathers in my final poster, as this symbol is likely the most iconic and famous symbol specific to Parihaka. I have decided to sit them on top of Mount Taranaki, as this was inspired by the famous book on Parihaka, 'Ask That Mountain'.



I have used duo-tone colour in this poster to increase the hierarchy of the text. Only making the text of the image red makes it stand out and contrast well against the rest of the poster. Therefore, drawing the audience's attention to the title/text first.

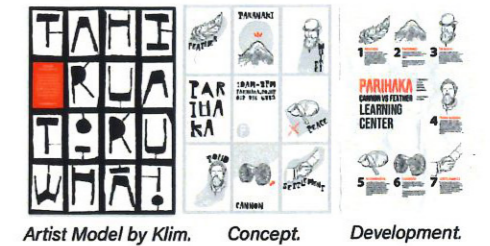
Mount Taranaki was used in this poster to help frame the woman and create a focal point. If this poster is used at a National scale, due to Mt Taranaki's iconic shape, it will help New Zealanders locate Parihaka.

In the overall poster, I used symmetry to communicate the idea of reflection and looking back on the past. The Learning Center is about teaching people about the history of Parihaka and how we can learn from these experiences, therefore I thought that symmetry would be relevant for this work.



INFORMATIVE POSTER:

I did a series of informative posters, which I hoped would be interactive and therefore interesting for my target audience. After testing these posters on my fellow design students, I found that the text was too small and a lot of them said they wouldn't be bothered to read all of that text on a poster. In general, these posters also lacked the 'Wow' factor, dramatic effect or high contrast I was aiming for to entice my audience.



CANNON VS FEATHER:

To further develop one of my concept logos and mirror my slogan, I decided to create this series of posters. In these, the feather represents the peaceful nature of Parihaka, while the cannon represents the Pakeha's violence (they put a cannon on a hill surrounding the Pa and aimed it at the Marae). I am hoping that this contrast of visual elements will be shocking and therefore memorable for my audience. I have developed the concept by changing the aesthetic of the poster to make it more dramatic & mirror the aesthetic of other concepts.



The background has a faint Tukutuku Kaokao pattern in the background. The zigzags of the pattern create movement, diverting the audience's attention to the center, as well as adding more meaning to the poster. The Tukutuku panel also adds to the Māori aesthetic, informing the audience on the theme of the learning center.

These elements are a combination of the Parihaka brick arrows and koru. I am using them to create movement and draw the audience's eyes to specific parts of the poster.



I have used an image of a Māori woman in this poster, because in 1865s Parihaka were quite progressive, with females in leadership roles (i.e. seen as equal to men). She is wearing a Korowai as a symbol of power and Mana, and to emphasise the Māori aesthetic.



WEBSITES:

CONCEPTS & DEVELOPMENTS:

DISCARDED WEBSITES:

KOROWAI WEBSITES:

When I found the artist models to the right, I really liked the way that the images interacted and overlapped the text. It made the designs look more complete. I also really liked the high contrast and duotone nature of the fish website by Kansas. I thought it could be really cool to use a similar technique with Māori Korowai. Therefore, I organised a time to borrow some of the Kapa Haka departments Korowai to photograph them. I then overlapped the text with the feathers to create the same effect as my artist models. I also changed the orange of the feathers to the red, to fit my colour scheme, although in my development, I decided to change the website to greyscale, as the red and green reminded some of my friends and family of Christmas. I also increased the hierarchy and added arrows to create more movement.



WHARE VS CASTLE WEBSITES:

In my websites, I reintroduced the idea from my 'Cannon vs Feather' poster of Parihaka vs Pakeha visual elements. This time I decided to use a Whare vs a Castle. I wanted this to show that the Europeans wanted a war and had scary, pointy castles, while Māori had a meeting house, where they welcome guests to. Again, I used symmetry to show reflection and history. I also included the Kaokao Tukutuku pattern, the modified arrows and koru, to add a deeper meaning and establish a Māori aesthetic for my audience. Although, I found that overall this website was unsuccessful. It had too much detail and elements, making the website more confusing and harder for the audience to read, less is sometimes more.



FINAL:

I wanted my links to interact with the feathers by curling around them. This was inspired by the intergrated text in the Korowai websites. I went to the Te Reo Māori teacher at my high-school to get translations for all of my links. This will unconsciously teach my audience about Māori culture and language.



I have kept the red Koru from my website concepts and developments, as they add a more recognizable Māori aesthetic to less educated audiences and add a eye-catching pop of colour.

I have imagined the feathers on my final website to be animated, i.e. rotate around. This will make my website more interactive and therefore more interesting and memorable for my audience.



Rotating feathers animation.

I have re-introduced the feathers used in the bottom right of the website concept to the right. These feathers are circling around the title text to mimic the shapes used in the Whare vs Castle website.

I have put the text on a slant to mimic the text used in the Whare vs Castle website. The diagonal lines were originally used as a metaphor of an imbalance of power and morals. They also make the text look dynamic, sleek and modern.

MUSEUM INFORMATIVE WALL:

The fourth brief on my portfolio was an informative museum wall. This will be part of the exhibit at the Learning Center - most likely in the entrance.

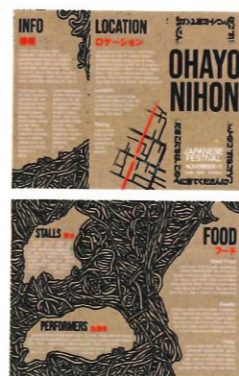
This wall will be at a large scale, approximately 8 meters long by 3 meters high. It will include a quick summary on the history of Parihaka, the significance of its location, information about the Pa, events, tour information and contacts.

Because this will be one of the first things visitors see when they enter the Learning Center, I must achieve an appropriate, respectful, yet interesting and dramatic aesthetic. The wall must be exciting enough to encourage tourists to come in and view the exhibits.

To the right are concepts that I did not put on my portfolio.

CONCEPTS:

My first concept was inspired by a noodle design that I created last year. Instead of noodles, I used the contour lines of Mount Taranaki. I think that this concept needed more visual elements than solely the contour lines, as my audience may think that it is about e.g. a hiking themed learning center instead. I also believe that the light grey/color scheme are too harmonious. To mirror the serious events that occurred in Parihaka, I think a darker, more dramatic color palette would be more relevant.



My design work from last year.

My second concept has a cut out of Mount Taranaki on either side, to introduce more interesting shapes than just a rectangle. I think that this has a lot of potential to develop further in my final.

The tukutuku pattern in this concept is the Kaokao pattern, which represents pride in ones iwi, hapu or ancestors. Its zigzags create a sideways movement, which draws the audiences eyes across the whole wall. I love the high contrast and simplicity of the purely black and white design. I believe it makes this concept very sleek, sophisticated and modern.

The main weaknesses of this concept is that the two panels are quite different from each other, in both layout and scale. My final should be more harmonious and share a similar grid on each panel.



Concept One.



Concept Two.



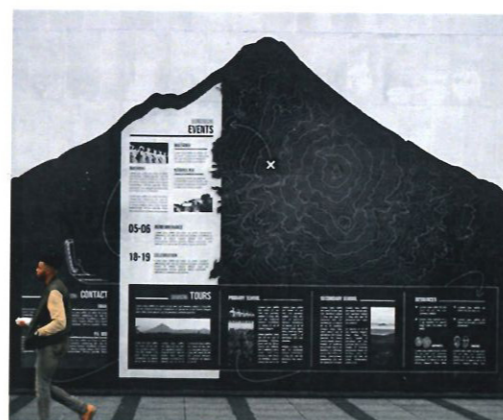
Concept Three.

FINAL:

For my final museum informative wall, I further developed and emphasize the cut out of Mount Taranaki. This new shape is much more exciting than my concepts, and will therefore appear more enticing to my audience, encouraging them to read the information on it.

I have used the koru arrows to create movement in the design, directing their eyes

to the most important information on the page. I have stuck with the dark aesthetic from concept three, as I believe it is the most relevant regarding the subject matter. I also used a mixture of illustrations and photos to keep the wall interesting, while also educating the audience as much as possible on Parihaka. Most of the information is located at the bottom of the design, because depending on the scale, if it was up the top, the text would be too hard to read.



In context image.



Final design for the museum informative wall.



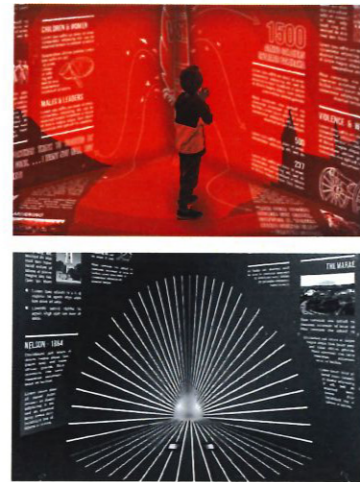
Museum Wall Artist Models.



Discarded Museum Wall designs that I have created.

TOURING INTERACTIVE MUSEUM EXHIBIT

To further develop and improve my informative wall museum exhibit, I decided to create a projector based interactive exhibit. I have imagined this brief being a fully immersive experience. There would be Parihaka waiata, haka or battle sounds playing, with artifacts sitting on display throughout the rooms. My audience would be able to physically interact with the projected designs on the walls. Due to a motion sensor, they would change, move and be animated based on how the audience converses with them. This particular exhibit is a timeline. Showing how the Pa of Parihaka and their relationship with the crown has changed over time.



In my piece for a Museum human-scale Diorama, I felt it was important to consider this as an interactive exhibit, as in the past I have been drawn to such exhibits and find the 'hands-on' approach to be more engaging. Looking into this further, I found the following conclusion to a study on museum exhibits from Researchgate:

1. "Visitors spend more time at interactive exhibits than at non-interactive exhibits (Richards & Menninger, 2003, as cited in Allen, 2004; Sandifer, 2003) and interactivity is associated with better learning and recall of information (Borun & Dritsas, 1997, as cited in Allen, 2004; Madden, 1985, as cited in Ramey-Gassert, Walberg, & Walberg, 1994; Schneider & Cheslock, 2003, as cited in Allen, 2004). The effects of different aspects of interactivity on visitor behaviour and learning have been studied (e.g., Afonso & Gilbert, 2007; Sandifer, 2003). For example, Sandifer found that open-endedness and technological novelty influence the amount of time visitors spend at exhibits." Researchgate.net/publication/229551325

Due to the flexibility of using a projector, this exhibit was designed to tour around different museums nationwide. A touring museum exhibition would be a valid way to get out the message of Parihaka to as many people as possible across the country. It would allow all in society to learn the tikanga of our Parihaka ancestors. Going 'on the road' would get to those parts of New Zealand where museums are infrequent, and a visit to Parihaka in Taranaki would be expensive and not warranted. The history of Parihaka has so much to teach all New Zealanders, particularly the young of our society. It would also encourage those who had seen a part of the historical picture 'on the road' to visit Taranaki and Parihaka at a future time.

ARTIST MODELS:

TE PAPA CLIMATE EXHIBITION:

In 2018, Te Papa opened a new showcase called 'Te Taiao nature exhibition'. This is an interactive exhibit, in which the audience can play with the screens to help save the environment from climate change. During my last trip to Te Papa, my family and I spent the most amount of time in this exhibition. This is because its interactive nature made it feel like you were playing a game and we unconsciously learn facts on climate change along the way. I want to incorporate this interactive concept into this design brief, as its playful nature will appeal to my younger audiences. Studies have shown (explained above) that it will also capture my audiences attention for longer and make learning more enjoyable. They are therefore more likely to visit the exhibit again or recommend the experience to friends and family, resulting in more people learning about Parihaka.



People interacting with the Te Papa climate exhibit.

TEAMLAB PLANET TOKYO:

When traveling to Japan last year, I visited Teamlab Planet. Here they show multiple interactive artworks. Many beautiful pieces were created with projectors. This gave me the idea to use projectors and motion sensors to create a real time, interactive, flexible exhibit for Parihaka.



Some of Teamlab Planet Tokyo's projected exhibits.

DATES:

1865 - BEFORE THE INVASION

The first room shows Parihaka prior to Paheha involvement. On this design, I wanted to depict Parihakas peaceful, everyday life, so my audience can understand how they used to live. This will hopefully establish a connection and better understanding between the people of parihaaka and my audience. Therefore, further into the exhibit, they are more likely to feel more empathy for Māori. These everyday objects included a Whare, which are the types of houses that they lived in, and objects that are important to Parihaka, e.g. Mount Taranaki and three albatross feathers. I also decided to add a map of New Zealand, as this is the first quarter that visitors will see. If they have never heard of Parihaka before, this map will allow them to locate the Pa.



I have imagined peaceful, sweet waiata and bird/nature sounds being played in this room, to create a relaxed, peaceful experience.

1881 - THE INVASION

This next quarter depicts the day when the Crown attacked Parihaka. I have used a deep, bright, red to signify violence and anger. In the background, I have used three circles to symbolise the sunrise, as the soldiers attacked early morning.



In this design, I have split it in half, where the left is Parihaka's response, while the right is Pakeha's response. The left side therefore has peaceful symbols, such as the iconic feather, bread and music notes. While the right has a cannon (which the soldiers placed on a hill and pointed at the Marae), horses and guns. The symbol in the middle of the cannon VS the feather, is a visual metaphor which matches my slogan.

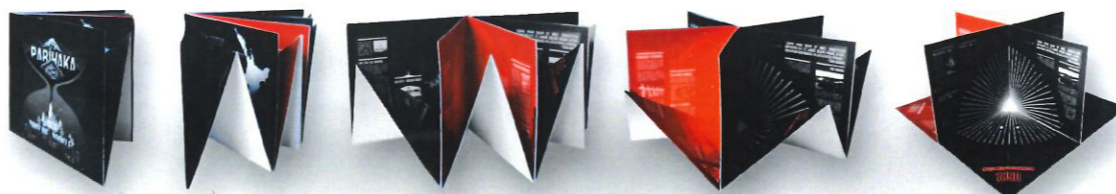
In this room, I have imagined loud haka sounds and gunshots being played. This will make the audiences experience in this room very intense, powerful and possibly scary, especially in contrast to the sounds they experienced in the first room. I hope that this will give them a similar feeling that the people of Parihaka experienced during the attack.

FURTHER DEVELOPMENT:

I thought that it would be effective to develop this exhibition into a booklet, so that my audience are able to take a pocket sized version of the timeline home with them. This means that they would be able to share information on Parihaka with friends and family, increasing my audience size. Selling these booklets at the gift shop of museums, could either help fund the exhibit and make it free entry to the public, or profits could go towards charities that share similar morals as Parihaka.

After experimenting with different booklet formats, I created the below structure. I believed it worked well, as it kept the original shape of the rooms. Therefore the booklet would be an authentic representation of the actual exhibit, only at a smaller scale. This fold out format is also super interactive and fun for my guests to open and close. This excitement will hopefully encourage them to pull it out and share it with more people.

On the cover of my book, I have put my designs in the silhouette of an hour glass, to show that it is a timeline.



How the booklet folds out.

1890 - JAILING

This third quarter represents the time that the people of Parihaka were held captive and forced into labour. It explains the different locations that the prisoners were kept in and the projects that they worked on through the forced labour. The white spiral in the center is meant to depict the jail bars and creates an outward movement so that the audiences eyes move towards the text.



In this room, I have imagined building and jail sounds playing. This includes hammering bricks, police wardens yelling or jail doors slamming. This room would also have air conditioning, to make the temperature in this room much lower than that in the others. This is so my audience can understand how the prisoners would have felt when locked away in caves during the icy Dunedin winter.

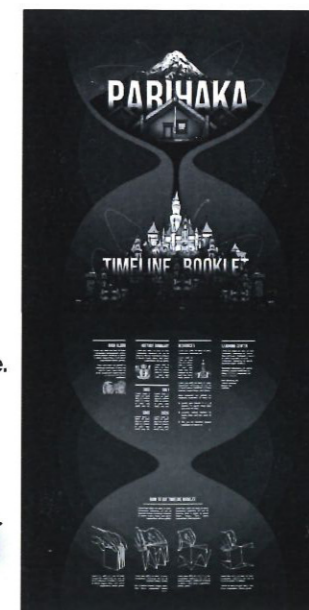
2020 - TREATY RESETTLEMENT

The last quarter illustrates the current Parihaka. It depicts the healing and arrangement between the two cultures. This section will also inform my audience of the Learning Center and Parihakas plans for the future. I have again used the circles for the sunrise as a metaphor for new beginnings.

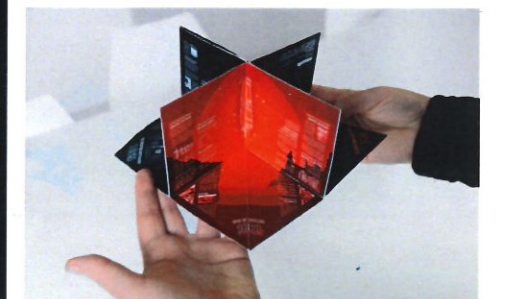


I have used a Pakeha method of agreement (handshake) instead of a traditional Māori method (e.g. a hongi) because although the two cultures made up, it was still on Pakeha terms.

In this last room, I have imagined the national anthem being played, both in Te Reo and English. This is because this song symbolises the unity and pride of New Zealand, which mirrors the current relationship between the Crown and Parihaka.



The cover and backing of the booklet.



In context images of the fold out timeline booklet.

MAGAZINE SPREAD:

My last brief on my portfolio is a magazine spread. This would be used as advertisement in magazines such as Kia Ora or Capital Magazine. These could also be for sale in gift shops at the Learning Center or the museums that my previous brief will tour.

The overall theme for these magazine designs was high contrast. This contrast includes showing Parihaka before and after the invasion. I have done this to show the detrimental social and economic effects that those events had on the people of Parihaka. These strong contrasting images are designed to evoke strong emotions in my audience, making my designs memorable and audience motivated to learn more about Parihaka.

I want to continue using interactive elements in this magazine spread. I believe it makes my design work much more interactive and interesting. This will encourage my audience to read the article in the magazine spread itself or coming to the Learning Center, therefore learning more about Parihaka.

ARTIST MODELS/CONCEPTS:

RED PAGES:

Guido Delli Paoli uses clear red pages in his work to show two different images on the same design. This works by colour theory, where the red sheet canceling out the red ink on the behind sheet, while the blue ink is turned black. I really like this idea, as it makes the magazine spread interactive and interesting, i.e. gives it the 'Wow' factor. (As discussed on the previous page...) interactive elements make audiences learn more and spend more time on exhibits. Therefore, making my design more memorable and successful.

For one of my magazine concepts, I used a red clear sheet to show a Māori child's life before and after the Parihaka events. The red sheet cancels out words which shows their experience after the invasion, such as "Why did you drown our music with gunshots?" and "All we wanted was peace!" I make the text look handwritten so that the messages seem more personal. I hope that this strong emotive language evokes empathy in my audience and encourages them to learn more about Māori culture and Parihaka.



Artist model by Guido Delli Paoli

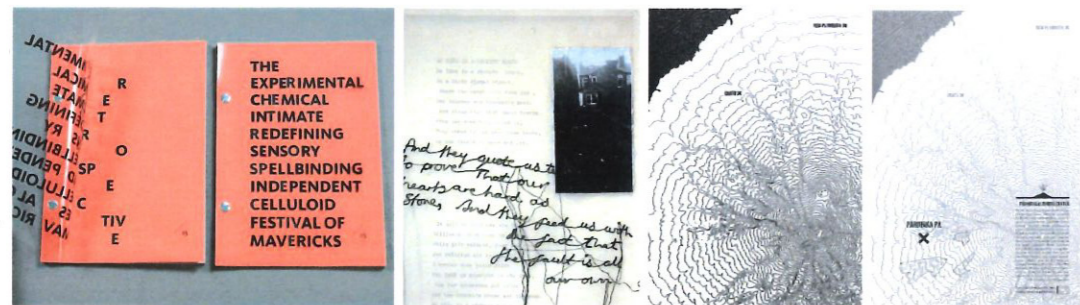
Magazine concept without red overlay page

Magazine concept with red overlay page

CLEAR PAGES:

David Bell uses clear pages to transform or add to his designs. In the example shown below, he uses the clear page to create two different sentences. I love the interactive nature of these clear pages, and I am sure that it will make my audience more engaged with my work. I thought that this could be effective to add more information or detail to my designs or to show before and after the invasion.

For the concept shown below, I have used the clear page to add where the Parihaka residents ploughed land in a peaceful protest. Overall, I believe that this particular concept is unsuccessful, as the clear page has much more potential/could be more effective than adding information onto a map. I will further develop this clear page idea to make more meaningful and impactful designs.



Artist model by David Ball

Magazine concept without clear page

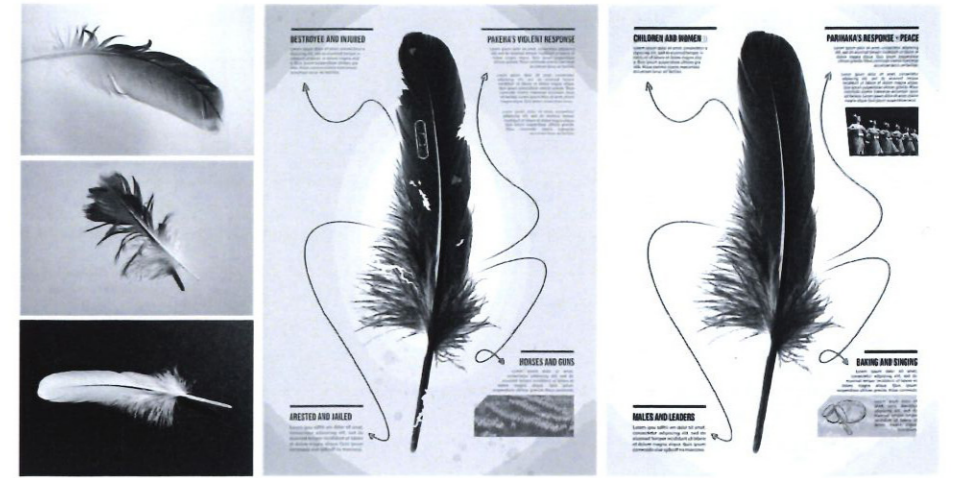
Magazine concept with clear page

DEVELOPMENTS:

I further developed my clear page in this feather magazine spread. I thought that this development was more successful than the map concept clear page. The clear page shows the effects of the invasion, where the feather is a metaphor for the people of Parihaka. With the clear page shows before the 1881, with a healthy feather and text talking about the peaceful nature of Parihaka. When the clear page is removed, it shows after the invasion with a broken feather and text talking about Pakehas response. This clear page design is much more meaningful than my concept, I hope that this will evoke more emotions in my audience and therefore make my designs more memorable and successful.

The main weakness of this concept was the text on the clear page. It lacks legibility, as the text is quite hard to read when the page overlays the other text. Therefore, on my final, I will not have any small text on the clear page or in the background.

I think that the colour of this magazine spread could also be improved. Although the light grey is quite pretty and harmonious, due to the violence experienced at Parihaka, I believe it is more fitting to have a dramatic aesthetic. Therefore, for my final magazine spread, I will likely choose a black or red aesthetic.



Photos I took of feathers for my last photoshoot.

Without the clear page: After invasion.

With the clear page: Before invasion.

My next development was inspired by 100km Studios. In the artist model shown to the right, I love the contrasting red, messy text against the black, uniform, straight, text. This high contrast between these ratically different texts conveys the idea of conflict.

In my second magazine development, I decided to have the chaotic, red image of the Māori child surrounded by emotional, handwritten text on the clear page. I have also added bandages, cuts, locks and bruises to the illustration, to make her physical appearance match the hurt she has experienced inside. This clear page overlays the neat, aligned, black text. This creates a chaotic contrast and conflict, similar to the artist model by 100km Studios. The contrast in this magazine spread is a metaphor for the opposite morals, actions and ideas between Parihaka and the Pakeha.



Artist model by 100km Studio

Development with the clear page.

Without the clear page.

FINAL:

When I was doing research on Parihaka, I watched the film 'Tatarakihi'. The use of children in this film was very effective, as their innocence and abuse that they experienced pulled on my heart strings and made me passionate to make sure events such as Parihaka don't happen again. Due to our own human nature, we are coded to have empathy and protect children. Therefore, I used the contrasting child before/after the invasion to evoke strong feelings in my audience, therefore making my designs more memorable. I believe using the child instead of the feather from my development is more successful, because if my audience doesn't have any prior knowledge of Parihaka, they probably won't understand the metaphor.

I believe this dark red is the most successful colour scheme out of all of my magazine designs. The red represents the violence and blood shed during the invasion, and due to its rich colour, it is the most dramatic and eye-catching spread.



Physical photo of the clear page.

Without the clear page is before 1881 and the Pakeha invasion. It depicts a young Māori girl who is happy, free and thriving. She has three feathers in her hair to show that she is from Parihaka and only wishes for peace. She also wears ponamu and korowai to show that she has great mana and strength. When worn, these clothing items mean that the individual deserves respect in Māori Culture, which is what I believe the people of Parihaka should be shown.

Pakeha symbols of peace and strength, such as white flag, doves, guns and money, would be more recognizable to my audience and therefore help them better understand the respect that the people of Parihaka deserve. But, instead I decided to use Māori icons, as it creates a Māori aesthetic. I also want to create a narrative that Māori ideals, culture and objects are still valuable in today's society.



When the clear page is placed on top, the image now depicts the child after the invasion. The clear page puts cuts, bruises and bandages to show the physical and mental abuse that the people of Parihaka experienced. The chain around her neck shows how the men and leaders of Parihaka were unfairly locked away and jailed. The tape on her mouth is a metaphor for Pakeha not listening to Māori and the lack of Māori representation in the government and law. On the sign that she is holding, is a quote that Te Whiti said once he was released from jail. It means that even though he is furious about the way his people was treated, he still stands by his morals of peace and equality.

Overall, I believe that this final magazine spread is successful. But upon reflection, I think that adding a tukutuku pattern in the background would have improved the design. It would have added another layer of depth and created a stronger Māori aesthetic.



FUTURE DEVELOPMENTS:

ONLINE PRESENCE:

Over time, as a society we are becoming much more reliant on technology and use it as part of everyday life. In order for the Parihaka Learning Center to be successful and teach as many people about our history as possible, the brand must have a strong online presence. Having more online resources will make it easier to connect with larger demographics, especially targeting teenagers. This would also make information on Parihaka's history more accessible and equitable for all New Zealanders, as not all residents will be able to afford to go on a trip to Taranaki to visit the learning center or attend one of the touring museum exhibits. Due to the uncertainty of the current pandemic, Parihaka Learning Center having a strong online presence would make the organisation more economically sustainable. If the center and all museums were to close due to a Covid outbreak, people all around the world would still be able to learn about the history of Parihaka online. Therefore, I am definitely interested in creating more interactive online resources for the Parihaka Learning Center.

SOCIAL MEDIA:

Creating effective social media accounts would be a crucial part of establishing a strong online presence. On these accounts, design work such as advertisement, stories, facts and local artwork could be shared. A successful artist model would be the *maori_mermaid* on Instagram. She posts illustrations of Māori women to celebrate Māori culture and has collected over 23.3k followers. On the 5th of November she made a post to educate people on the anniversary of Parihaka. I found that loads of my friends, who had previously never heard of Parihaka, where sharing this post on their stories and direct messages. Therefore, creating a popular social media account for the Parihaka Learning Center would be an effective way to increase teenage involvement.

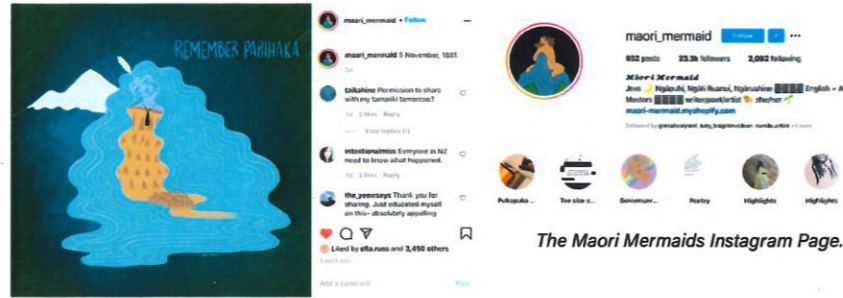
Over the past few years, 'Instagramable' museums have sky rocketed in popularity. Individuals 15 - 30 years old have been flocking to museums with picture worthy exhibits, and learn about the subject matter in the process. An example of this is the Ice Cream Museum in Los Angeles. Over 500,000 visitors visit this attraction each year just to take photos in the crazy exhibits. These museum pieces are also commonly interactive, to hold the audiences attention. I could design a similar attraction/artwork/model for the Parihaka Learning Center to draw in more tourists. This would be effective because the photos that people post will act as free advertisement. Although, this exhibit must be well thought out and considerate, as due to the serious subject matter, it should not come across as something to 'just have fun and take a picture with.'

APP:

An important further development would be turning the Parihaka Website design into a App. This would make information on Parihaka much more accessible to my audience. The Parihaka App would likely have a very similar aesthetic and use common visual elements as the final website. This is to create consistency thought Parihaka's online platforms, emphasizing its brand identity and appearing more trustworthy for my audience.

VR GAME:

Due to the uncertainty of Covid-19, it is hard to know if the Parihaka Learning Center will be able to be open all year around. This would make it difficult for the center to be economically sustainable and would also reduce the amount of individuals learning about Parihaka. A solution to this could be to develop a VR game/experience. This could allow my audience to explore Parihaka Pa and learn more about the history from the comfort of their own home. A VR game could also make information on Parihaka more accessible to all New Zealanders, as those who can not afford to travel to Taranaki would still be able to experience a fun interactive resource on Parihaka's history. A great artist model of this would be the 100% Pure New Zealand VR game, which allows people to explore remote NZ native bush to encourage conservation of nature.



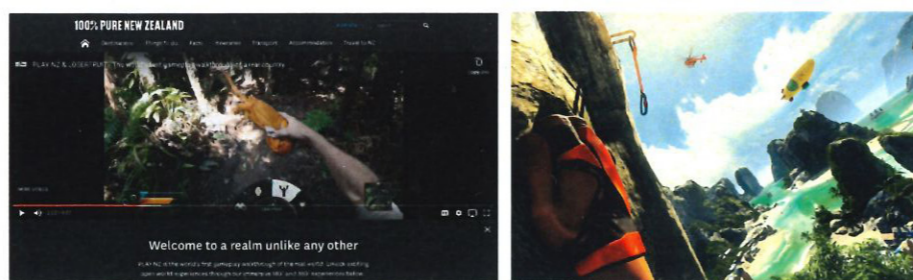
The Māori Mermaids Parihaka Instagram post.



Artist Models (Tokyo Planet Lab & the Ice Cream Museum) of instagramable exhibits.



Possible artist models.



100% Pure New Zealand VR artist model.

LEARNING CENTER RESOURCES:

BOARD GAME:

I would be interested in making a board game for that could be used and sold at the Learning Center. This would be a fun, interactive way for my younger target audience, such as school groups to learn more about Parihaka. An effective real life example of this is the Te Reo Māori Lingo playing cards. My family has recently brought these cards and found that we have unconsciously learnt multiple Māori phrases when playing with these cards together.



Te Reo Māori Lingo playing cards.

Possible artist models.

COLOURING BOOK:

Another future development could be creating a colouring/questionnaire book for even younger audiences, such as those from primary schools. I remember when I was 5 - 9 years old, whenever we went on school trips, we were given a booklet with tasks and questions to fill out. This made learning fun and feel like a treasure hunt. A perfect artist model of this are the booklets that Te Papa make for their child visitors. For example, for Matariki, they created an activity book where they could name different stars, do dot to dots of Māori objects and learn simple Te Reo words. I would definitely be interested in creating a similar book for the Parihaka Learning Center.



Te Papa Matariki activity booklet.

Possible artist models.

MAPS:

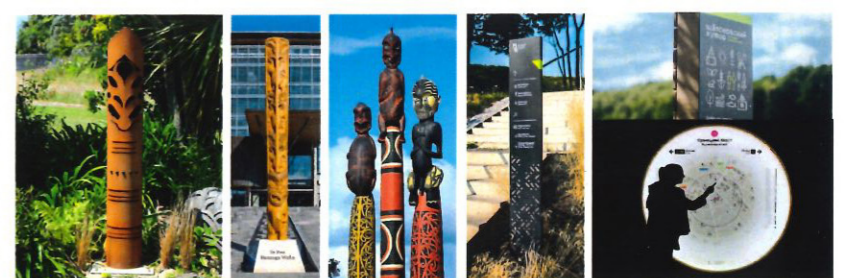
When visiting the Parihaka Learning center, visitors will need a map to find their way around the Pa. I thought that it would be cool to have a map that was double sided - using similar contrasts that I used in my previous designs between Parihaka and Pakeha. On one side would be what the Pa/Learning Center is like now, while the map on the other side would depict how the Marae was like in 1865, before Pakeha involvement.



Possible artist models.

POU WAYFINDERS:

Pou are carved wooden poles used by Māori to mark territorial boundaries or places of significance. They commonly have meaningful patterns and designs carved into them to tell stories or represent ancestors, morals or iwi. For the Parihaka Learning Center, I thought that Pou could be used as wayfinders. They would mark out significant locations around the Pa and could have signage on them with information on Parihaka's history. This idea was inspired by a metal Pou that I saw outside someones house at Parihaka Pa.



Metal Pou I took a photo of at Parihaka Pa.

Other traditional Maori Pou.

Possible artist models for wayfinders.

MERCHANDISE FOR FUNDRAISERS & CHARITY:

It would be amazing to create merchandise, such as t-shirts, cards and tote-bags, that could be sold at the Parihaka Learning Center. The profit from these products could be reinvested into charities or organisations that support/align with Parihaka's morals such as non-violence and sustainability. This could include the Womens Refuge - who support family violence victims or Forest and Bird - who are working towards conserving New Zealand's native species. Another option for investing this money could be to support local Māori businesses and individuals. Due to the terrible historic treatment of Māori, statistically Māori have much higher poverty and imprisonment rates than Pakeha. For example, over half of the children in poverty are Māori and they make up over 50% of prisoners, even though they only make up 15% of the population - <https://www.cpag.org.nz/assets/171208%20CPAG%20Whakapono%20Maori%20poverty.pdf> and [https://interactives.stuff.co.nz/2018/05/prisons/crime.html#/.](https://interactives.stuff.co.nz/2018/05/prisons/crime.html#/) Therefore, the money made off of this merchandise could be used to lower these shocking statistics and improve Māori living conditions.